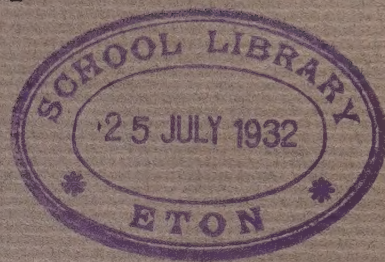


THE BRITISH MUSEUM
QUARTERLY — VOL. VII. NO. I



LONDON
PUBLISHED BY THE TRUSTEES
1932

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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BRITISH MUSEUM QUARTERLY
VOLUME VII. NUMBER 1. JUNE, 1932



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I. COPY OF THE 'KUDARA KWANNON'

THE BRITISH MUSEUM
QUARTERLY — VOL. VII. NO. I

LONDON

PUBLISHED BY THE TRUSTEES

1932

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1. REPLICA OF A STATUE OF KWANNON.

THE beautiful early sculpture of Japan is quite unknown in Europe except to students; none of its masterpieces has left the country, nor is there any chance of their being allowed to leave in future. Hence the acquisition of a very fine copy in wood (Frontispiece) of one of these masterpieces should provoke a special interest among lovers of art. The copy, which is full size and exact in every detail, was undertaken for the Museum by Chonosuke Niïro, well known both as an authority on early Japanese sculpture and as a craftsman of unequalled skill in restoring ancient work. The statue now in the Museum has been carved, like the original, from camphor wood, and the abraded coating of gesso and vermilion has been closely imitated. A number of camphor trees, in Japan and Formosa, were cut down before one of perfectly sound timber could be found. The figure, which is somewhat over life size, represents Kwannon, the Bodhisattva of Compassion, standing on a lotus, with the right hand extended and the other holding the symbolic vase. Behind the head, supported on a bamboo pole, is the great wooden halo symbolizing a spiritual radiance. The slender proportions of the form, the prolonged flow of the lines, conspire with the expression of the face and the gesture of the hand to produce an almost hypnotic effect. The statue, which is in the famous temple of Hōryūji near Nara, though till lately lent to the Nara Museum, is in the style of the Asuka or Suiko period and is assigned to the early years of the seventh century A.D., when Japanese artists were strongly under the influence of Korea and of the Chinese sculpture of the Wei period. This statue has, indeed, been traditionally ascribed to a Korean hand and on that account known as Kudara Kwannon, Kudara being a province of Korea. On this question there is no certainty. Mr Niïro's replica has been executed with extraordinary sensitiveness and subtlety, and will enable lovers of art in England to appreciate the exquisite quality of the religious sculpture of this era, most fully treated in Mr and Mrs Langdon Warner's work, *Japanese Sculpture of the Suiko Period* (Yale University Press, 1923). It has been acquired with the help of contributions from Sir Percival David, Bart., the National Art-Collections Fund, and Mrs Alexander Whyte. L. B.

2. EARLY CHINESE BRONZES.

THE collection of early Chinese bronzes in the Museum is still inadequate, but it has been strengthened lately by the acquisition of eighteen small objects which range in date from the Yin period (1401-1122 B.C.) to the Six Dynasties (A.D. 220-589).

They are all items of personal adornment or equipment, including a mirror, belt-hooks, plaques for sewing on to garments, knives, chariot fittings, and horse trappings; and their ornament, which is characteristic, shows the development of the decorative art in China from the rigidly formalized animal and bird motives of the Shang and Chou periods, through the growing naturalism of the Chin and Han, to the full 'life-movement' which culminated in the T'ang dynasty.

A few examples will explain the nature of these new additions. The knife (Pl. II, fig. 1), with its highly conventionalized dragon ornament on the handle, is a type which is not unfrequently found in the Anyang district of Honan but which is rare elsewhere. This piece came from Hsiao T'un in the district just named, in which once stood the capital of the Yin dynasty. The openwork belt ornament (Pl. III, fig. 3) must be of approximately the same date. The horse frontlet (Pl. II, fig. 2), with its formal *t'ao t'ieh* monster head, belongs to the Chou period (1122-255 B.C.).

Pl. III, fig. 5, a belt-hook of unusual form, the body of which represents a bear while the hook consists of a monster's head and neck, belongs to the transition period which is generally placed in the brief Chin dynasty (255-206 B.C.). This piece is of solid construction and has a rich, blue patina.

The linch-pin (Pl. III, fig. 6), with its attractively modelled boar's head, is probably to be referred to the early part of the Han period (206 B.C.-A.D. 220). The two belt-hooks (Pl. III, figs. 7 & 8) and the disk (Pl. III, fig. 4) represent Han art in its maturity. The lizard-like dragon, commonly described as a 'hydra', is a familiar feature of the ornament of this period. It appears in a tangle of coils on the body of fig. 7 and in less complex form in the outer ring of fig. 4. The sharply cut design on the elegant belt-hook (fig. 8) resolves itself into two tigers with heads at either end. Both this and the hook in fig. 7 are gilt.



2



I

II. CHINESE BRONZES



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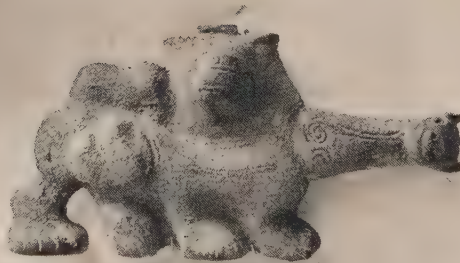
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7



6



5

III. CHINESE BRONZES

Fig. 4 is a remarkable specimen, probably a dress ornament. It is an openwork disk with central design of a quatrefoil flower which frequently occurs in Han designs, and concentric bands of ornament the largest of which contains six 'hydras'. The heads of four of these creatures project beyond the outer ring, with open mouths which form small tubes for threading the disk on to its garment. Two of the bands of ornament were further enriched with turquoises in round settings, but only a few of these jewels remain. A violet-blue patina has formed on part of the surface.

R. L. H.

3. A POTTERY VASE FROM SZECHWAN.

THE remarkable vase illustrated in Pl. IV was found in a rock tomb at Kagu, near Weikiu, a town in the hills about 70 miles North-west of Chengtu in Szechwan. It was obtained by the Rev. Th. Torrance, who claims for it a Han date, producing as collateral evidence a pigmented pottery figure of definitely Han character and found in a neighbouring tomb with coins of late Han (second century) type.

The hills at Kagu are inhabited by the Ch'iang tribe, which is reputed to have come from Western Asia, and which has a 'somewhat Jewish' form of religion. But the valleys have long been held by the Chinese and the presumption is that the rock tombs contain Chinese burials.

The vase is hand made and of a fine-grained black pottery. Its peculiar features are two large, flat handles, an angular mouth, and four protuberances on the body ringed round with pseudo-spiral grooves. The base is oval. Its form is not of a pure ceramic kind and suggests a loan from some other material, probably bronze. In searching for a parallel one naturally looks first among the Chinese bronze forms; but the *Hsi ch'ing ku chien*, which is a corpus of Chinese metal shapes, shows us nothing like it. Oddly enough, the nearest analogy in Far Eastern metalwork is found in certain modern Japanese bronze vases, which have long flat handles, four bulges on the body ornamented with spirals in relief, and a suggestion of the peculiar angular mouth. There can hardly be a doubt that these modern bronzes derive these features from some ancient vase, such as

that under consideration; and it would be interesting to find the connecting link, which is at present missing.

As to the shape itself it is so un-Oriental that one is tempted to ask if it could not have been brought by the Ch'iang tribe from Western Asia. But so far we have not succeeded in finding any analogous vessels of Western Asiatic origin. The nearest parallel occurs in pottery found farther West. Two flat handles and four bulges decorated with spiral lines appear on Bronze Age pottery found in Southern Hungary. The flat handles and spiral ornaments are also to be seen in black Etruscan vases of the seventh century B.C., but in this case the spirals are merely scratched with a point on the round body of the vase and there are no protuberances. But the investigation of the problems raised by this Kagu vase is not yet far advanced. Perhaps some reader of the *Quarterly* may be able to throw light on them.

The height of the vase is 11.2 inches.

R. L. H.

4. THREE OBJECTS FROM 'IRAQ.

THE large limestone head, no. 118897, Pl. V, was presented to the Trustees by Sir Austen Henry Layard in 1848, as having been found at Nineveh—not, in this case, Nimrûd. It has long been exhibited with Assyrian objects, but now that Dr Campbell Thompson's excavations have proved that the city was inhabited not only in the early painted pottery period but also during the centuries between Manishtusu of Agade and Hammurabi, there can be little doubt from the general style and the treatment of such details as the fringe of hair, or the rippling behind the broad band surrounding the head, that this fragment must belong to the period of the Third Dynasty of Ur, a little earlier or a little later, say 2300–2100 B.C. The nose was presumably broken off in antiquity and a regular socket made for the repair, as may also be seen in the statuette of the goddess from Ur, *B.M.Q.* I, Pl. XXI, *b*. The head is probably that of a woman, and is of interest because it is one of the rare examples more than life size of the sculpture of the period; it seems, indeed, to be the largest yet known. The head no. 118909 built into the wall of the Nineveh Gallery is obviously from the same school of craftsmen. The elaborately curved lips in both are unusual.



IV. POTTERY VASE FROM SZECHWAN



V. LIMESTONE HEAD FROM NINEVEH

The small aragonite head, no. 116664 (Pl. VI, fig. 1), is from southern 'Iraq. Owing to the fracture it is impossible to be certain whether the back did not once consist of a central stele against which the head and figure rested, but a slight curve in the block at the back makes this explanation improbable and the character of the statuette when complete doubtful. The hair is represented by a close series of incised circles, continued up to a sharp edge, which seems to be caused by a straw hat on the back of the head; for the zigzag points to plaiting, and the rayed lines point to the interpretation of the head as wearing a straw hat. The eyes and other details tend to show that this head is probably earlier than the Hellenistic age; it is difficult to believe that it is so early as the time of Gudea, the only period of early Babylonian art to which it might be assigned. Though small heads of the Gudea period are delicately carved and might almost be thought, as Heuzey has said, to show Greek influence, on a superficial examination, the present example is rather different from them, and is hardly likely to be older than the fifth century B.C.; it was possibly carved in the Achaemenean period, and as representing a beardless youth may be the counterpart of the bearded head of about that date from the Stoclet Collection in the Persian Exhibition.

The glazed vessel, no. 92090 on Pl. VI, fig. 2, was perhaps made in the early centuries of the Christian era. It is a pot in the form of a crouching boar, very delicately modelled, from 'Iraq. The glaze is of the kind commonly found on pottery of the period of the Parthian domination. The pose and treatment of the animal correspond very closely to that of the very early steatite carving published in Mr Woolley's report, *Antiquaries Journal*, X, no. 4, Pl. XLI *b*, so that it is a curious and rare example of connexion between the art of the Parthian and earlier Sumerian periods. S. S.

5. A SEAL OF MOHENJO-DARO TYPE.

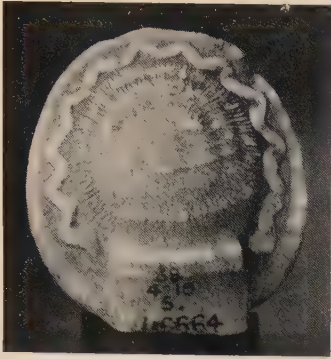
THE Department of Egyptian and Assyrian Antiquities has lately been presented with an especially interesting example of the seals first made familiar by the excavations of Sir John Marshall and his collaborators at Mohenjo-Daro and Harappa in the basin of the Indus. Several seals of this kind have been published which are

known, or safely presumed, to have been found in Babylonia, thus indicating at least a trade connexion with North-west India at a period which may be roughly defined as the earlier half of the third millennium before Christ. The excavations at Ur have, in fact, yielded more than a dozen whole or fragmentary objects of this kind, and it is to be expected that still other sites than those already known will be found to contain them, as they are explored. The present example (Pl. VI, fig. 3, from the original, and an impression), though of uncertain provenance, was originally bought in Baghdad and therefore was presumably found somewhere in 'Iraq. Like the majority of the specimens from Babylonia it is round, not rectangular; this is the shape of all but one of those found at Ur. The material, as usual, is steatite with the characteristic thick creamy 'glaze', and the dimensions are: diameter $1\frac{3}{10}$ in. (3.3 cm.), thickness at edge $\frac{1}{2}$ in. (1.3 cm.). On the face is a representation, at present unique, of a bull mating with a cow—the subject is clear, in spite of some damage. Above is an inscription in the 'Indus' writing, of five characters, among which the figures of two men, side by side, are made especially prominent. This pair is occasionally found in the writing upon seals from Mohenjo-Daro (see Marshall, *Mohenjo-Daro and the Indus Civilization*, Vol. III, Sign-manual, no. ccclxxi). The other signs (reading from left to right on the seal itself) are *ibid.* nos. cccxlvī, ccxcvii, and xxviii (?).

C. J. G.

6. A DERBY PORCELAIN GROUP.

THE acquisition in 1929 of a group of Derby porcelain of about 1760, representing Clio and Cupid and adapted from an engraving after Boucher, was reported in the *British Museum Quarterly*, Vol. IV, p. 83. The Museum has now succeeded in acquiring a specimen of the companion group, which is here illustrated (Pl. VII a), together with a copy in the Print Room of the original engraving after Boucher by J. Daullé, dated 1756 and entitled *La Muse Erato* (Pl. VII b). Like her sister Muse, Erato is depicted reclining on a cloud, holding a tambourine, while Cupid makes an offering of flowers. Unlike the companion group, this one is taken direct from the engraving, instead of being modelled in reverse. In the case of



1 a



1 b



1 c



2



3 a



3 b

VI. OBJECTS FROM 'IRAQ



VII. (a) DERBY PORCELAIN GROUP AFTER BOUCHER



VII. (b) PRINT AFTER BOUCHER

the Clio the unknown modeller probably made use of a mirror, his intention being to secure a happier symmetrical effect.

Height 8·7 inches.

W. K.

7. EARLY GERMAN WOODCUTS AND ENGRAVINGS.

A GROUP of early woodcuts and engravings recently acquired includes several items that are either unique or extremely rare. A woodcut of two angels supporting a monstrance (Schreiber 1838 *m*), formerly inserted in a manuscript in the monastery of St Peter at Salzburg, is attributed to the Suabian School, about 1460. It has rich and unusual colouring, crimson, brown, yellow, and green, the two first colours skilfully counterchanged, combining harmoniously with the deep cream tone of the paper. Much less interesting, but in fine preservation, is an undescribed woodcut of about 1480, well coloured, representing the holy women at the Sepulchre, in the style of Augsburg book-illustrations; in composition it resembles Schreiber 549.

The engravings of the fifteenth century include an undescribed work by the Master with the Banderoles, a *Crucifixion* with the Virgin and St. John and three Angels, surrounded by a lengthy inscription. This print has a curious history, having been discovered in 1829, along with almond husks and silk cocoons, in a mouse's nest in some Italian city, apparently Padua, since the Arena was mentioned in the description of the locality in the document which described the find. Other acquisitions of the same class are a round heraldic engraving (Pl. VIII, fig. 1) by the Master E S, Lehrs 47, hitherto known in the second state, retouched by Meckenem, only in the Dutuit Collection, Paris, while Dresden and Vienna have the first state; a fine early impression (Pl. VIII, fig. 2) of an undescribed *Christ Crowned with Thorns* by the Master of the Berlin Passion, belonging to a Passion series (Lehrs 14-25), of which some prints are in a manuscript bequeathed by Henry Huth, and a small *St Andrew* (Pl. VIII, fig. 3) by the 'Meister mit den Blumenrahmen', which was hitherto known only at Berlin.

An important acquisition of the sixteenth century is a perfect impression of the Sapphic Ode to St Coloman by Joannes Stabius,

printed (at Nuremberg) in 1513, with the woodcut by Springinklee of which the Department possessed hitherto only a somewhat late impression. This sheet, which is extremely rare (there are impressions at Coburg and in the Munich Library), forms a welcome pendant to the other Sapphic Ode by Stabius (1575), acquired last year, with Dürer's woodcut of the Patron Saints of Austria. Both poems were dedicated to Stiborius, parish priest of Stockerau in Lower Austria. C. D.

8. THE ROSENHEIM EX-LIBRIS.

THE extensive collection of foreign Ex-Libris formed by the late Mr Max Rosenheim has been offered to the Museum as a gift by Mrs Theodore Rosenheim. Containing, as it does, a large number of duplicates from the Franks Collection, the gift needs lengthy examination before it can be decided how much is actually needed to complete the existing collection. Up to the end of April 192 specimens, chiefly German, had been definitely accepted, either as book-plates or as additions to engravers' works. A selection of the most handsome heraldic designs, either drawn or engraved, has been placed among the recent acquisitions now exhibited. These include a beautiful specimen of the earliest book-plate of a lady, that of Radigunda Eggenberger, from a Buxheim book, a fine Nuremberg woodcut of 1505 with the arms of the Archbishop of Salzburg, large heraldic etchings by Lautensack and Saldörffer, an undescribed work of the Bavarian engraver Peter Wernher, and the beautiful woodcut here illustrated (Pl. IX) of the arms of the Emperor and the Electors, which is not an ex-libris but a book-illustration published at Frankfurt in 1594. Mr G. H. Viner has been kind enough to undertake a careful examination of the German, Swiss, and French book-plates, which is not yet completed. C. D.

9. PRINTS BY EDWARD CALVERT.

EDWARD CALVERT'S complete engraved work, consisting of no more than four prints on copper, seven on wood, and two on stone, has been described in detail by Mr A. J. Finberg, *Print-Collector's Quarterly*, XVII (1930), 139; and an appreciation of great insight appeared in Mr Laurence Binyon's *Followers of*



I



2



3



4

VIII. 1-3. GERMAN ENGRAVINGS. 4. CALVERT: THE BRIDE



IX. ARMS OF RUDOLPH II AND THE ELECTORS

William Blake, 1925. The whole of his original work, including the actual copper-plates and wood-blocks of the prints published between 1827 and 1830, was already in the Department of Prints and Drawings, but the collection has been recently enriched by the acquisition, through the National Art-Collections Fund, of three beautiful impressions, and rare states, from the collections of Samuel and A. H. Palmer, and F. L. Griggs. These are the *Bride* (F. 1, II; here Pl. VIII. 4), the *Cyder Feast* (F. 6, I), and the *Return Home* (F. 9, I).

A. M. H.

10. ETCHINGS BY MARIANO FORTUNY.

FORTUNY'S etchings, amounting in all to twenty-nine subjects, form an attractive supplement to his more important work as a painter. A Spaniard, living chiefly at Rome, his short life of thirty-eight years (1836-74) saw the production of numerous paintings of contemporary subjects, full of the brilliance of the southern atmosphere, of which he was a remarkable interpreter. Many of these, as well as his etchings, were inspired by his visits to North Africa, initiated by his official records of the Spanish-Moroccan War of 1860.

His etchings show accomplished draughtsmanship and a delicately bitten line, with occasional use of aquatint. They are described in Béraldi's *Graveurs du XIX^e Siècle*, Vol. VI (1887), and sympathetically appreciated by Mr Royal Cortissoz in the *Print-Collector's Quarterly*, I (1911), 237. His etched work, hitherto represented in the Museum by ten plates acquired in 1873, has been greatly enriched by the gift from the artist's son, Mariano Fortuny of Venice, of a complete set of the etchings printed on parchment in 1875. Only two sets were so printed, the other being in America. The gift is accompanied by a large album of photographs, including enlargements of details, of the picture *La Vicaria* (Marriage in a Spanish Sacristy), now at Barcelona, and by a finely illustrated record of Fortuny's work with introduction by Baron Charles Davillier.

A. M. H.

11. MODERN PRINTS.

THE most important items in a gift of modern prints made in March by the Contemporary Art Society are complete sets of proofs of Stephen Gooden's line-engravings illustrating the 'Fables'

of La Fontaine and of Blair Hughes-Stanton's wood-engravings for *Comus* (Gregynog Press, 1931). Both rank among the most excellent works recently produced in English illustration. The gift also included fifteen trial proofs of Rushbury's dry-points, lithographs in colours by E. Cross, M. Denis, and K. X. Roussel, woodcuts in colour by Spanish and Swedish artists, and a fine water-colour (Coast Scene, Dymchurch) by Paul Nash. Two proofs of wood-engravings by Oscar Bangemann after drawings by Delacroix are marvellous feats of facsimile work. C. D.

12. JAPANESE PRINTS AND PAINTINGS.

AS a supplement to the gift of nineteen choice colour-prints of which some account was given in the *Quarterly* last year, Vol. VI, no. 2, Mr R. N. Shaw has presented to the Sub-Department of Oriental Prints and Drawings three woodcuts by Terunobu, Harunobu, and Kitao Masanobu. This brings the total of prints in Mr Shaw's successive benefactions to the number of eighty-five.

Terunobu is an exceedingly rare artist, of whom nothing is known except that he was one of a group of artists working in Yedo under the influence of the Torii masters and of Okumura Masanobu in the first and second quarters of the eighteenth century. The newly acquired print is hand coloured; it represents a beauty of the day and is boldly designed with sweeping lines. The colour-pattern is composed of warm yellow, pale brick-red, and slate blue, but an irregular mass of black is a potent factor in the design. To judge from the coiffure, the print dates from the 1720's. The Harunobu is a charming example of that exquisite master. Japanese artists often treated sacred personages with gay irreverence; and here Daruma, the great patriarch of the Zen sect, is introduced to us shaving his cheeks as he sits in a boat poled along by a girl, with the water for a mirror. The third print, of a man and woman walking in a garden with a small boy who has just caught a frog, is by Kitao Masanobu, the gifted artist who gave up painting while still young to become famous as a writer. This is a very distinguished design.

Some other quite recent acquisitions, not yet noticed in the *Quarterly*, may be mentioned. Four large woodcuts, of the kind

made and sold in Buddhist temples, have been acquired by purchase. Hitherto the Museum has had almost no examples of these 'temple-prints', though with the Stein Collection it acquired a number of early Chinese Buddhist woodcuts of the type from which these Japanese prints are descended. The four prints in question have all been assigned to the seventeenth century, though the dating is conjectural. They are interesting for the study of the art of the woodcut as it existed apart from the Ukiyo-yé school, and still more for the study of popular Buddhism in Japan. One is rather elaborately coloured with gold and pigment; in another the woodcut is treated as the foundation of what in effect is a painting; the other two have touches of red only.

In the section of painting the Sub-Department has acquired by purchase an attractive *kakemono* of two girls by Tsuneyuki (early eighteenth century), who is a link between the Kanō and Ukiyo-yé schools, and an album of fourteen small paintings by Kawabata Gyokushō (1842-1913), a famous modern master hitherto unrepresented in the Museum.

L. B.

13. A ROMAN GLASS FLASK FROM RICHBOROUGH.

THROUGH the good offices of Mr Bertram W. Pearce, who presented the 'Samian' cup, the Museum has acquired two complete Roman specimens that in all probability came from one interment after cremation (or from two contemporary burials), on the line of the East Kent light railway south of Richborough. They were found years ago, and retained by the finder till recently; but he can give no further information about their discovery. The Gaulish cup (form 27) is stamped inside with the name of Justus, well known as a potter of La Graufesenque, Aveyron, who was active A.D. 80-90. The ware is thin and well turned, with a maximum diameter of 3.3 in. The companion vessel (Pl. X, fig. 1) is of dark-blue glass with white markings, stoutly made, with two broad and squat handles on the shoulder, and broad bevelled lip. It is 3 in. in diameter, of the aryballos form, and was intended to hold oil or unguents for use at the bath. As it was always slung from the waist, the rounded base would not be inconvenient: the type has often been

found abroad with a bronze bow-handle attached by rings. Several varieties are figured in Morin-Jean's *La Verrerie en Gaule*, pp. 82-8. In most cases the glass is clear and greenish, and the deep-blue colour is rare in Britain, the closest parallel being the pillar-moulded bowl in the Museum from a burial of about A.D. 100 at Radnage, Bucks. (*Antiquaries Journal*, III. 334, Pl. XXXV). The place of manufacture was probably Syria (A. de Ridder, *Catalogue de la Collection de Clercq*, VI, pl. XXIX, no. 548). In any case both glasses were imported into Britain during the richest period of the Roman domination, when trade was brisk with Gaul, which in addition to home manufactures no doubt transmitted articles of luxury made farther afield within the limits of the Empire.

R. A. S.

14. A RARE COIN OF AUGUSTUS.

THE coinage in gold and silver of moneyers at the mint of Rome under Augustus has a special interest of its own. It represents the last activity of the senatorial mint—a moment's pause between coinage still Republican on the one hand and coinage purely imperial on the other. Even the silver of the issue is not common, while gold is rare in a very high degree. The Museum has recently acquired a beautiful specimen (Pl. X, fig. 2, enlarged 2 : 1) of one of the rarest of these *aurei*—a coin of C. Antistius Vetus, one of the three moneyers of the year 16 B.C.—showing on obverse a winged bust of Victory, on reverse a priest sacrificing at an altar, towards which a *victimarius* is leading a bull. Only three other specimens of the coin seem to have been noted—one in Vienna, one in Osnabrück, a third in the Gnechi and then in the Evans Collection till the sale in 1922. The coin is a very fine specimen of Augustan art; the Victory of the obverse, despite its smallness of scale, has a suggestion of dignity and beauty. But the main attraction of the issue lies in its historical interest. The Victory of the obverse is naturally interpreted as the 'Victoria Augusti', the power of Victory expressed through the personality of the Emperor—a power no longer to be questioned since the recovery of the Parthian standards in 20 B.C. But the only legend is the signature of the moneyer C. ANTISTI · VETVS IIIVIR; there is no explicit reference to the Emperor. The reverse of the



1



2 a



2 b



4

6

3

6

5

X. 1. ROMAN GLASS FLASK

2-6. ROMAN, BRITISH, AND ENGLISH COINS

coin makes good the deficiency. The sacrifice scene is explained by the legend PRO VALETVDINE CAESARIS S·P·Q·R·: that is to say, vows are being offered 'for the health of Augustus' by the Roman state (S·P·Q·R.—'senatus populusque Romanus'—senate and people of Rome). The presence of the bull at the altar might suggest that vows are being paid ('soluta'), not undertaken ('suscepta'), but the formula 'pro' must indicate a look forward to the future. If thanks for the past were in question we must expect OB VALETVDINEM CONSERVATAM or similar phrase. The health of Augustus was notoriously weak and in 23 B.C. he underwent a severe illness, which almost cost him his life. No special crisis in his health is recorded for 16 B.C., but, as he was about to leave Rome for Gaul on an important task of organization and reform, his continuance in well-being was a matter of more than ordinary importance. Our interpretation is confirmed by the denarius of L. Mescinius Rufus, a colleague of Vetus at the mint, recording the undertaking of public vows for the 'safety and return of Augustus' (PR· S· ET RED· AUG). H. M.

15. ENGLISH AND ANCIENT BRITISH COINS.

THE Department of Coins has recently acquired four rare coins of the reign of Stephen, which reflect in certain peculiarities the disturbed condition of the coinage during the civil war of that reign. A penny of Malmesbury (Pl. X, fig. 4), bearing as its obverse legend the words *Rex Ang[liae]* without a king's name, is believed to be a specimen of the Duke's money. After the Empress had withdrawn her own claim to the throne in favour of her son, the coinage of the Angevin party, which had previously borne her name, was struck in the name of Henry with or without the title of king. The piece now acquired seems to occupy a midway position between the coinage of the Empress Matilda and that of Duke Henry. It came from the Nottingham find and was in the Roth sale in 1918.

The second coin is a specimen of the curious series of Stephen's coins which were struck with obliterated obverses. It is thought that moneyers put their dies out of action by erasure when in danger of

capture by an enemy, and that the dies were used in spite of the erasure after the danger had passed, or, possibly, by an enemy who had succeeded in capturing them. This coin, of the Bristol mint, is unusual in having the obverse obliterated by a series of horizontal and vertical lines; it is more usual to find a cross punched over the king's features. This coin was in the Dartford find, 1826, and the Rashleigh (1909) and Roth (1917) sales. The other two pennies, though bearing the king's name, are peculiar in style; one of Durham resembles the neat craftsmanship of the large York series of this reign; the other bears a mint signature which is doubtfully interpreted as *Devizes*. Both were in the Rashleigh sale; the latter was found in the Dartford hoard. The Durham penny is illustrated on Pl. X, fig. 5.

Six gold nobles of the reign of Richard II, recently acquired, have an important bearing on the classification of the coinage of the reign. One, struck early in the reign, combines on obverse and reverse features of two separate issues. Four coins omit the French title but are not all of the same period; the earliest of them has a portrait of clumsy workmanship that recurs on certain nobles of the Calais mint; the other three are distinguished by lettering peculiar to the late issues of the reign. The sixth coin is a very fine specimen of the rare issue, struck at the end of the reign, which bears a crescent on the rudder of the ship; it is illustrated on Pl. X, fig. 6.

A rare Ancient British quarter-stater has been presented by Mr F. H. Bull, Director of the Minster Bay Company, which found it when digging on the cliff face at Minster in Sheppey. The type, the feature of which is the pentagram below the horse on the reverse, was previously only known on a specimen in the Hunter Collection and in a drawing of one found at Reculver. It probably belongs to the Kentish district. A photograph of it appears on Pl. X, fig. 3. There have also been acquired five contemporary forgeries of Ancient British gold coins, which were found together below the soil on the Downs near Eastbourne; they were thinly plated with gold on copper cores and illustrate the method in vogue at this time with unscrupulous moneyers. The dies used were in no way inferior to those of the genuine coinage.

G. C. B.

16. LEAVES OF A ST ALBANS ABBEY CHARTULARY.

A HAPPY chance has, within recent years, restored some missing leaves of a chartulary of St Albans Abbey which came into the possession of the Museum with the Cotton Collection. In 1923 the Department of Manuscripts purchased a manuscript (now Add. MS. 40734) relating to Codicote manor, one of the many possessions of that Abbey. It consists of two distinct portions. The first (ff. 1-16) is a fourteenth-century copy of an extent of the manor made in 1332, one of a series which presumably covered all the lands appropriated to the cellar, and other examples of which in the Museum are the extents for Caldecote (Lansdowne MS. 404, ff. 46-8) and Tyttenhanger (Add. MS. 36237, ff. 1-12).

The second portion, separated from the first by a blank leaf, contains copies of forty-five deeds relating to Codicote, in a hand of the second half of the fourteenth century, with additions, including a deed of 1428, at the end. The leaves have been heavily cropped, but on several are the remains of a foliation and a distinct pagination, both probably of the fifteenth century. From the figures which survive it can be deduced that the leaves at one time were numbered ff. 171-83 and pp. 171-96. It was obvious that this portion of the recently acquired manuscript previously formed part of a larger book which a search among surviving records of St Albans Abbey in the Museum quickly established to be beyond doubt Cotton MS. Otho D. iii. This, a chartulary of the Abbey badly damaged by fire in 1731, is written in two columns of forty-seven lines; each charter has a heading in red; and in the margin the hand responsible for the foliation has numbered the deeds, the first entry on each folio receiving the number one and so on. All of these features are shared by the Codicote leaves and the handwriting corresponds. Moreover, in the Cotton manuscript, which is arranged topographically, there is no section devoted to Codicote, and though in its present state it is impossible to say whether there is a gap between ff. 170 and 184, there can be little doubt that the latter portion of Additional MS. 40734 at one time formed part of this chartulary.

B. S.

17. A REGISTER OF FOUNTAINS ABBEY.

FOUNTAINS Abbey, the greatest and richest Cistercian house in Yorkshire, has left ample memorials of its numerous possessions. The most elaborate of its chartularies is that compiled in the fifteenth century, in which the various manors are arranged in order of the letters of the alphabet, the charters relating to each manor being numbered in a separate series. This ran to five bulky volumes, the first three of which, covering letters A-C, D-I, K-M respectively, are now in the British Museum (Cotton MS. Tiberius C. xii, Add. MSS. 40009, 37770), the fifth, Q-Z, is in the John Rylands Library at Manchester, and the fourth, bridging the gap between III and V, is missing. In 1509, at the expense of Abbot Marmaduke, a new register, summarizing the entries in that just mentioned, was prepared (Add. MS. 18276). Much earlier, however, in the thirteenth century, a register had been compiled on a different plan. From this (now Rawlinson MS. B. 449 in the Bodleian Library) were taken the texts of the charters printed in Vol. V of the last edition of Dugdale's *Monasticon*. The Department of MSS. has just acquired a volume (Egerton MS. 3053) which has perhaps some relation to the Bodleian MS., and certainly dates, like it, from the thirteenth century. This is a register of the charters relating to Aldbrough (near Masham), a property originally given to Fountains and to its members as a grange by Roger de Mowbray. It is a slim quarto volume of 21 leaves, made up in two gatherings of 14 and 7 folios respectively, and in a binding prepared from a notarial document on vellum. The repetition at the top of each page of the word 'Aldeburgh' suggests that it was intended to form part of a complete chartulary, and this impression is at first sight strengthened by a rubric on f. 9, where, after mentioning a charter 'written above in this same register of Aldeburgh, xix', the copyist cites a later charter concerning the same property, which 'is written among the charters of Dacre, xiii'. In Rawl. B. 449 Dacre and Nidderdale form the concluding section. So, too, reference is made on f. 18 b to charters 'written in the register of Craven, clxv, clxvi, clxvii, in order'; but Craven does not seem to be included in Rawl. B. 449, which is clearly not complete. The presence of a table of contents at

the beginning of the volume is perhaps evidence against this suggestion. Several of the sections in Rawl. B. 449 have similar tables; but an examination of that MS. shows that it was not originally a single volume. Apparently the thirteenth-century compilers made a separate register for each possession of the Abbey. These registers were added to from time to time, and a number of them, but not all, were later bound together to form Rawl. B. 449. The register of Aldbrough there contained was certainly not copied from Eg. 3053, for the latter abbreviates the opening formulae and omits witnesses, whereas the former gives them.¹ On the other hand, internal evidence makes it equally clear that Eg. 3053 was not copied from Rawl. B. 449 but direct from the original charters; indeed, it is a fuller register of Aldbrough deeds than that in Rawl. B. 449, ff. 20-25 b (90 deeds as against 32 there). It is in this evidence that the chief interest of the volume lies; for frequent notes by the copyist show vividly how a chartulary was compiled. It will be of interest to quote a few of these notes or portions of them: f. 9, 'This aforesaid composition is in duplicate; and one is sealed with four seals of the abbots, the other with only one seal'; f. 10, 'Also three others which are not written here because not much account is to be taken of them'; f. 11 b, 'It is to be known that we have not elsewhere any other charter or confirmation from this Nigel except this only; but from Nigel his grandfather we have charters in various places'; f. 12, 'A certain John de Aymoy and Matilda de Moreuilla his wife confirm to us this gift of the aforesaid Hugh in a charter tied up with the charters of this bundle marked "H"; but because it is a question of dower the charter is not written here'; f. 17, 'Note that with these xii charters written above marked "K" there are tied together certain writings of H. de Whallay and Aaron late Jew of York relating to conventions concerning the premisses;

¹ The compilers of the fifteenth-century chartulary did not copy from either, since they arranged the charters in a different order, and their texts show differences from those in Dugdale (not always to be accounted for by miscopyings in the latter) which would in that case be inexplicable. Moreover, in Tib. C. xii, Bramley, one of the members of Aldbrough, is given separately, under B; in Rawl. B. 449, as in Eg. 3053, it is placed under Aldbrough. Clearly there was a renumbering and rearrangement of the charters in the fourteenth century; see below.

but no account is henceforth to be taken of those writings and so they are not written here'. These vivid touches are wanting in Rawl. B. 449.

From these and similar notes it is clear that the charters of each grange or manor were tied up in bundles, each of which covered one member of the manor and was denoted by a letter of the alphabet, the charters being numbered separately in each bundle. In the volume there is also a single current numeration in red for the whole Aldbrough series, the press-marks (bundle and number, e.g. A. i, B. iii) being inserted in black. The charters seem to have been kept in boxes (*thecae*), as appears from a note on f. 20: 'And it will be found tied up and marked, viz. "E", with the charters of Pot, first *teka* of Aldeburgh'.¹ Only one of the original charters of this series is to be found in the British Museum (Add. Ch. 7491), and this has on the back, in a fourteenth-century hand, '8', and in a hand of the fifteenth-century 'viii' instead of the press-mark (B. iii). This is the serial number in the collection of the Aldbrough charters in both the later chartularies, and in this case it happens to coincide with that in Eg. 3053 also. A collation of this charter with the transcript in Eg. 3053 shows that the latter is accurate, apart from some variant spellings of proper names.

At the end of the volume are some additions in a fifteenth-century hand; and in places (ff. 7 b, 8, 8 b, 14 b, &c.) some dates of charters have been noted in the margin (as also in Rawl. B. 449) in a hand which is probably that of the antiquary Richard Gascoigne (1579–1661), who used and annotated both Rawl. B. 449 and Tib. C. xii. It may be added in conclusion that the hand of Eg. 3053, though similar to that of the Aldbrough section of Rawl. B. 449, is not identical with it.

H. I. B.

18. A COMMERCIAL TRUCE WITH FLANDERS, 1334.

THE position of England in the world of commerce has been completely reversed since the days of Edward III. Then almost exclusively an exporter of raw products, she looked to the manu-

¹ Cf. V. H. Galbraith, 'Press-Marks on the Deeds of Lewes Priory', in *Suss. Arch. Collections*, Vol. LXV, 196–205.

facturing towns of Flanders as the great market for the chief of her staple commodities, wool. Apart from personal and political ties, the one arising out of the King's marriage, the other due to the jealousy with which Edward no less than the Flemish communes regarded the schemes of Philip VI of France to make his suzerainty over the Low Countries a reality, mercantile interdependence should have ensured lasting agreement between the two peoples. But trade in those days often went hand in hand with violence. Merchants were robbed and maltreated by their native rivals and met with imprisonment and confiscation of wares at the hands of zealous officials, with the result that much painful diplomacy was needed to keep the peace. The truce now acquired by the Department of Manuscripts (Add. Ch. 70689), a Latin document on vellum measuring 10 $\frac{3}{8}$ in. by 8 $\frac{5}{8}$ in., in the hand of an English clerk, was the fruit of one of many negotiations. It betrays by erasures and interlineations, by its failure to define the period of the truce, by the omission of any clause of attestation, and by the absence of the seals of the contracting parties that it is merely a draft. The events which led up to the first phase of the Hundred Years' War have been the subject of minute investigation, so that, although the truce itself has not previously been unearthed, many circumstances connected with it have been elucidated. Thus it is already known from other sources that Simon de Stanes, king's clerk, and William Fox, citizen of York, crossed the sea in February 1334 as Edward's proctors to treat with Louis, Count of Flanders, and the townsmen of Bruges, Ghent and Ypres for a settlement of the damages and injuries suffered by the inhabitants of both lands; and that the envoys accomplished their task only so far as to arrange that merchants should trade freely in each country under safe-conduct for a stipulated period. The truce was promulgated in Flanders on 16 March (the date of the present document) and in England on 5 April, the term of expiration being respectively stated as the Nativity of the Virgin (8 Sept.) and the Assumption (15 Aug.). According to Add. Ch. 70689, the preoccupation of the Flemings with their war against the neighbouring duchy of Brabant prevented them from attending to the definitive treaty, which remained in abeyance. The document has been endorsed in French

by the same (?eighteenth-century) hand as Add. Ch. 59140-59144; and, with them, it was purchased by Sir Thomas Phillipps, Bart., from Thorpe, the bookseller, about 1836. All have obviously formed part of a much larger group and may well have been looted from some continental archive. If not of the first importance, the document throws some light on the difficulties of commerce in a past age.

A. J. C.

19. A SURVEY OF THE WOTTON ESTATE.

IZAAK WALTON in his pleasant biography of Sir Henry Wotton describes his father Thomas Wotton of Bocton or Boughton Malherbe, near Maidstone, as a gentleman 'excellently educated and studious in all the liberal arts, possessing a very noble and plentiful estate, a great lover and much beloved of his country; to which may justly be added that he was a cherisher of learning, as appears by that excellent antiquary Mr William Lambarde, in his Perambulation of Kent'. It is possible to verify Lambarde's opinion in his own handwriting in the Museum copy (Add. MS. 20033) of that first of county histories. And a recent acquisition (Add. MSS. 42715, 42716) illustrates Wotton's loving and minute care of what was indeed a noble and plentiful estate. The first of these manuscripts is a detailed survey of his manors and possessions throughout the county of Kent, put together from individual surveys made for the most part between 1557 and 1562. The names, bounds, and acreage of the various lands are scrupulously noted, the manner in which they came into the hands of the Wottons is described, and deeds relating to the property are recited. In some cases title deeds are recorded as lacking. Thus Wotton notes that he can find no deed of gift, grant, or sale of the manor of Boughton Malherbe itself, but holds that 'the presumption and liekelyhoode is greate' that it came into the family by the marriage of Nicholas Wotton, draper and mayor of London in 1416, the founder of the fortunes of the family, to Joan daughter of Robert Corbye of Boughton Malherbe. He is careful to note whether the lands are held in gavelkind, the custom of Kent, or not, most of the Wotton estates having been disgavelled by his father.

The second MS. is a rental of the manors for 1573, with portions of other rentals for 1571 and 1577.

The two manuscripts are of great value for the topography of Kent and of much interest as a memorial of the association of a famous English family with that county.

R. F.

20. LETTERS OF HARRIET MARTINEAU.

AMONG the many remarkable women of the last century Harriet Martineau was by no means the least noteworthy. Her name is less often heard now than in her lifetime, nor are her writings, it seems, much read, but she will always be a landmark in the history of the life and thought of the Victorian age. A small collection of letters from her to the rationalist George Jacob Holyoake, which has recently been presented through the Friends of the National Libraries to the Department of Manuscripts by the recipient's daughter, Mrs Marsh, furnishes interesting and valuable material for students of her life and opinions. There are fourteen letters from Harriet Martineau herself, mostly undated, with a copy of one letter in reply from Mr Holyoake, two letters on her behalf from her nieces, and two from her friend Henry G. Atkinson, also to Mr Holyoake.

Naturally the letters are for the most part concerned with the subject of rationalism, but this is not the only theme. In one, Miss Martineau expresses herself with unexpected vehemence about Mazzini, of whom she says, 'Of the many and mournful obstacles to human progress, Mazzini's life and action seem to me to be the most painful and discouraging'. There are references in the correspondence to her proposal to write a Burial Service for Secularists. Secularism was indeed a cause very dear to her heart during the period covered by the letters, and she declares in one, 'In the present state of the religious world, Secularism ought to flourish. What an amount of sin and woe might and would then be extinguished.' She seems to have been a little apprehensive that Mr Atkinson took the Darwinian theory to have a theological basis; she declares, on the contrary: 'The theory does not require the notion of a creation; and my conviction is that Charles D. does not hold it. What a book it is!—overthrowing (if true) revealed religion on the one hand, and Natural (as far as Final Causes and Design are concerned) on the

other.' But she found her immediate environment by no means promising: 'I know no freethinker whatever, in my whole neighbourhood, but a German widow lady, who thinks that people should form their own opinions, and *keep them to themselves*. . . . I seem to myself to be standing on a bit of firm ground, with a whole environment of hollowness; and nobody wants a helping hand to get upon the rock—they are all so satisfied that they are all right. The towns are the places for secularism, I suppose.' Harriet Martineau is not the only person who has come to this conclusion.

H. I. B.

21. LETTERS OF JOSEPH JOACHIM.

IN the three large volumes of the correspondence of Joseph Joachim edited by his son Johannes and his biographer Andreas Moser more than a thousand letters to and from that celebrated violinist and composer were given to the world. Even so, however, the work did not claim to be exhaustive. The editors excluded Joachim's correspondence with Brahms, which had already been printed elsewhere, and amongst other material not utilized can be counted an important collection of about eighty letters formerly in the possession of Mrs F. W. Gibson, daughter of the musician's brother Friedrich. By the generous gift of Miss Agnes E. Keep, the executrix of Mr F. W. Gibson, this collection has now been acquired by the Department of Manuscripts. It consists, in the main, of letters addressed by Joachim to his parents and his brother Friedrich, but includes also a few written by his wife Amalie Weiss and relatives.

Although in some respects, perhaps, less interesting than his correspondence with his fellow musicians, the present letters are valuable not only as autographs of one of the most celebrated violinists of all time, but also for their reference to, and comment on, matters of musical interest in Europe and England during the nineteenth century. Domestic and family matters are touched upon but lightly; the main contents are discussions of the writer's plans, descriptions of his tours, and accounts of concerts and musical events in general. On one occasion he thus announces his refusal to take part in the Vienna Beethoven Festival of 1870 owing to the importance of the role

given to the 'New School' of Liszt and Wagner: 'ich bin dieser Tage zur Beethoven-Feier im Oktober nach Wien geladen worden, werde aber keinesfalls hin gehen, da sie dem Ganzen einen "neudeutsch" musikalischen Stempel aufgedrückt, durch die Wahl Liszts und Wagners.' As one would expect, the letters make several references to his friends Clara Schumann and Brahms. Of the latter he writes, 'ich halte ihn für eine der edelsten Naturen, von jugendlichen Härten und Ungezogenheiten abgesehen, vielleicht auch mit etwas jung[g]esellenhafter Verwilderung—und damit basta'. B. S.

22. GOETHE AND HIS ENGLISH FRIENDS.

ON Goethe's 82nd birthday, in 1831, fifteen of his English admirers, headed by Thomas Carlyle and including Wordsworth and Sir Walter Scott, combined to send him as a token of their regard a seal engraved with a star surrounded by a serpent and the motto 'Ohne Hast aber ohne Rast'. Goethe acknowledged the gift in a poem consisting of two quatrains, which was subsequently published in no. 6 of the privately printed Weimar periodical *Chaos*. On the occasion of the centenary of the poet's death in March last, which the British Museum celebrated by a small special exhibition in the King's Library, a well-known American Goethe scholar, Mr Leonard L. Mackall, very generously presented to the Department of Manuscripts Goethe's autograph manuscript of this poem, which opportunely arrived in time to be included in the exhibition. It is dated 28 Aug. 1831 and was given no title by Goethe himself; but his secretary headed it 'An die Neunzehn Freunde in England', and it was under this incorrect title (the number of friends, as stated above, was actually fifteen) that it appeared in *Chaos*. With it were presented and exhibited an impression of the seal and a copy of the number of *Chaos* in which the poem appeared. H. I. B.

23. A SPANISH INCUNABLE.

THE Department of Printed Books has recently acquired by exchange a copy of Saint Bonaventura's *De instructione novitiorum et de quattuor virtutibus cardinalibus*, printed by Johann Luschner in the Monastery of Montserrat, near Barcelona, in June, 1499. Luschner

is known to have printed seventeen books or single sheets in the monastery before the close of the fifteenth century, and of these the Museum now possesses five—two printed in 1499, and three in 1500—besides fragments of two books printed in the latter year. The new acquisition, which has long been a desideratum, is a good specimen of the work of this interesting monastic press, printed in gothic letter, with a woodcut on the title-page representing the monastery and hermitages perched among the peaks of the Montserrat, and with the monastic seal used as a device at the end of the book.

H. T.

24. THE ARNOLD COLLECTION OF FRENCH ALMANACS.

TOWARDS the end of last year Mr Andrew W. Arnold, of The Grove, Dorking, presented to the Museum a remarkable collection of small French almanacs, dating from 1749 to 1824, brought together by his father, the late Mr Edward Arnold, in whose memory the gift is made. French almanacs of this period are rare, and up till now the Museum could show but a few specimens, mostly in a poor state. The specimens in the Arnold Collection number upwards of a hundred, all selected for their excellent condition and generally attractive old bindings. For the most part they contain delightful examples of engravings by famous French artists, such as Moreau, Gravelot, Cochin, &c., and illustrate the customs and fashions, as well as the exquisite taste, of the country and period. The collection is being kept together, but for some time a representative selection of these charming little volumes is being exhibited in a showcase of recent acquisitions in the King's Library.

H. T.

25. MODERN ENGLISH BOOKBINDINGS.

ALTHOUGH the Museum possesses a fine set of bookbindings executed or designed by the late Mr T. J. Cobden-Sanderson—a gift from his widow—its collection of modern English bindings is very unrepresentative, owing to the fact that it is almost entirely dependent on gifts for acquisitions in this branch, since an English binding usually encloses an English book already represented in the Museum, and the purchase of expensive duplicates cannot be con-

templated. The temporary Exhibition of English Bookbindings which has been established for some time in the King's Library has called attention to various weaknesses in the modern side of the collection, and generous benefactors have come forward to fill some of the gaps.

One of the most admired of Mr Cobden-Sanderson's designs was made for Andrew Lang's *Aucassin and Nicolette*, 1887. Mr Julian Moore has recently presented to the Museum a copy of this work bound to Mr Cobden-Sanderson's design by Mr Charles McLeish, who finished the copies bound in Mr Cobden-Sanderson's own time. Mr Moore, who had previously given a specimen of a binding by the firm of Zaehnsdorf, has also presented a copy of *Evan Harrington*, 1860, in a binding in two colours executed by that firm after a very artistic design made in 1894 by Mr William George Thomas of the Battersea Polytechnic, who specialized in the designing of bookbindings, but of whose work no known specimen previously existed in the Museum collection.

The collection of Zaehnsdorf bindings in the Museum has been further strengthened through the generosity of Mr E. Zaehnsdorf, the present representative of the firm, and his mother, Mrs K. Zaehnsdorf. The former has presented a copy of *Šakoontalá; or, the Lost Ring; an Indian drama*, 1855, in a richly tooled binding in several colours, in character with the work it contains. The binding, which was executed about 1856 by Joseph Zaehnsdorf (1814-86), has long been treasured by the family as one of the best specimens produced by members of the firm. Mrs K. Zaehnsdorf has presented, in memory of her late husband, Joseph William Zaehnsdorf (1853-1930), a copy of Horace's *Works*, in a fine binding in three colours, executed by him in the French style for the Paris Exhibition of 1889.

The gift by Mr William Inglis Morse of a copy of the catalogue of the Library presented by him to the Acadia University has enriched the Museum collection with a charming binding in green and red by Douglas Cockerell & Son, while the generosity of the binder, Mr W. F. Matthews, of the Central School of Arts and Crafts, has provided a characteristic specimen of his binding with strapwork decoration of an original style not hitherto represented in the collection.

Finally, Lt-Col W. E. Moss has presented an excellent specimen of a provincial binding, by Fazakerley, of Liverpool; the design is imitated from one of the plates in the book it encloses—Octave Uzanne's *La reliure moderne*, 1887.

All the bindings mentioned above have been added to the last Exhibition case in the King's Library, which is rendered much more attractive and representative by their inclusion. H. T.

26. A FAMOUS PIECE OF CHINESE CALLIGRAPHY.

THIS roll, presented by Lady Harrison, bears the title, 'Ch'u Sui-liang's copy of Wang Hsi-chih's preface to the poems made at Lan-t'ing'. Lan-t'ing was the name of a pavilion situated on an islet in a river about nine miles south-west of Shaohsing in Chekiang province. On 22 April, A.D. 353, the great calligraphist Wang Hsi-chih with a party of friends celebrated the Festival of Purification at this spot. After a banquet, all took part in a contest of versification. The company lined both banks of the stream, and higher up a number of wine-goblets resting on small trays were set afloat in the current. Each competitor had the task of writing two poems in a prescribed metre before one of the goblets was washed ashore to the section of the bank where he sat. Eleven of the scholars completed two poems, fifteen completed one poem, and the remaining sixteen, who did not succeed in completing any, each had to drink three goblets of wine as a penalty.

Wang Hsi-chih afterwards wrote a short account of the meeting which has ever since been prized as a wonderful example of calligraphy. Nearly three centuries later, the original found its way into the possession of the second T'ang emperor, T'ai Tsung, who allowed copies to be taken by several noted calligraphists. Among them was Ch'u Sui-liang, one of whose copies, made on dark brown silk, the present roll purports to contain. Short notes or appreciations have been added in other hands, which may help to attest its genuineness. The earliest, dated 638, is by Ch'u himself, and there are others by Ko Chiu-ssü, dated 1267, the Ming artist Tung Ch'i-ch'ang, and the Emperor Ch'ien Lung, besides the usual number of impressions from imperial and other seals. L. G.

27. A MS. OF THE DASTŪR I 'USHSHĀḲ.

THE Department of Oriental Printed Books and MSS., which has previously received from Mr R. S. Greenshields many valuable donations of Persian MSS., is again indebted to him for a new gift. This is a MS.—the only extant copy, so far as is known—of the romantic allegorical poem *Dastūr i 'Ushshāk* by Muḥammad Yaḥya Sībak of Nishapur, commonly known by his literary name of Fattāḥī. It is a volume of octavo size, 8½ in. by 5½ in., neatly illuminated, and exquisitely written by the hand of the calligrapher Maḥmūd ibn Muḥammad al-Nairīzī in the year A.H. 887, corresponding to A.D. 1482, with two illustrations in colour on ff. 44 and 79. This MS., from which Mr Greenshields published in 1926 the text of the *Dastūr i 'Ushshāk*, is of especial value as being written only thirty-five years after the author's death. Fattāḥī, who flourished in the reign of Shāhrukh, was highly admired as a master of euphuistic diction, and two prose works from his pen, the *Shabistān i Nikāt* and the *Ḥusn u Dil*, have been preserved and printed; but of his *Dastūr i 'Ushshāk* the only traces that have hitherto been known to survive are a prose abstract and some adaptations by Turkish poets.

L. D. B.

28. OTHER GIFTS.

FOUR bronzes from Luristan, including a dagger blade and animal figures. *Presented by Mr G. D. Hornblower.*

Two wooden spoons of the Coptic period from Egypt. *Presented by Mrs C. J. Lauer.*

Three small Egyptian figures of glazed paste. *Presented by Mr W. H. Sampson.*

An animal head of steatite, of Syrian style (?). *Presented by Mr Neville Langton.*

A scarab, XXVIth Dynasty (?), archaistic. *Presented by the Right Hon. Walter Rea.*

A small stone head of unusual type. *Presented by Professor Percy Newberry.*

Fragments of a silver bowl from the John Ruskin collection. Phoenician work of the eighth century B.C. *Presented by Mr Sidney Smith.*

A small collection of Egyptian objects. *Presented by the Hon. Mrs Durant.*

Thirty-three silver Russian roubles of Peter the Great, Catherine I, Peter II, and Anna. *Presented by Captain George Sherriff, R.A.*

A silver medal on the ninth centenary of King Olav and another on the 25th anniversary of King Hakon's accession. *Presented by Mr M. Borrelly.*

One hundred and five miscellaneous European and American coins. *Presented by Mr Henry Garside.*

Nineteen etchings by the late C. J. Watson, and a privately printed illustrated catalogue of his work. *Presented by Mrs Watson.*

Sixty-two engravings after drawings by George Morland, in fine condition. *Presented by Mr Francis Buckley.*

A collection of picture-books by Randolph Caldecott, Walter Crane, and Kate Greenaway. *Presented by Mr C. F. Bell, F.S.A.*

Nine drawings and nine etchings and lithographs by Hubert Cole (1867-1931). *Presented by Mrs Cole.*

Jean Robert. Children playing with the club and lion's skin of Hercules, after F. Le Moine (1756), a mezzotint printed in colours. *Presented by Mr P. P. Stevens.*

Memoirs of the early life of John Elliott of Elliott House, 1759-82, including an account of Captain Cook's second voyage, 1772-5, and ending with the battle between the French and English fleets off Dominica in April 1782. *Presented by Mrs Ashmore.*

Genealogical trees of the Fourth Royal Tribe of Wales, by W. C. Morice. *Presented by the compiler.*

Letters and papers of R. B. Sheridan relating to the Drury Lane and Lyceum theatres, eighteenth-nineteenth centuries. *Presented by the Duke of Bedford, K.G., through the Friends of the National Libraries.* [A second presentation of Sheridan papers has been made more recently, and the whole collection will form the subject of an article in a later number.]

Lord Dillon's monograph *On a MS. Collection of Ordinances of Chivalry*, with five coloured drawings by C. J. Praetorius. *Presented by Viscount Dillon, C.H.*

A collection of publications of the University of California, to complete the Museum set. *Presented by the University of California.*

Ovide. Les Métamorphoses. Eaux-fortes originales de Picasso. Lausanne, 1931. *Presented by Mr Campbell Dodgson, C.B.E.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupperna XLV, XLVI och XLVII. Text and plates. 7 vols. Stockholm, 1931. *Presented by the Trustees of the Hallwyl Museum.*

The First Volume of the Poetical Works of William Andrews. Southampton, 1793. *Presented by Miss Mary Holgate through the Friends of the National Libraries.*

Codex Wormianus. (The Younger Edda.) MS. no. 242 fol. in the Arnemagnean Collection in the University Library of Copenhagen. With an introduction by S. Nordal. Copenhagen, 1931. Also the Codex Regius of Grágás. MS. no. 1157 fol. in the Old Royal Collection of the Royal Library, Copenhagen. With an introduction by P. E. Ólason. Copenhagen, 1932. *Presented by Mr Ejnar Munksgaard.*

Élisée Reclus. L'Homme et la terre. 3 vols. Paris [1931]. *Presented by Monsieur Paul Reclus.*

A collection of eighty volumes of the eighteenth and nineteenth centuries, including a copy of the first edition of Boswell's An Account of Corsica, London, 1768. *Presented by Major V. Seymer, D.S.O., M.C.*

L'Abbaye des Vaux de Cernay. Monographie publiée par M. Marcel Aubert pour M. le Baron Henri de Rothschild. 1931. *Presented by Baron Henri de Rothschild.*

A MS. of the Kulliyāt or collected poems of the Persian poet Sa'dī. With six illustrations in colour. Copied A.H. 1020-1 (A.D. 1611-12). 8°. *Presented by Lady Harrison.*

The Old Testament in Ethiopic, translated by the Catholic Mission at Asmara. 4 vols., bound in white kid. *Presented by H.E. the Governor of Eritrea.*

RECENT PUBLICATIONS.

A MONOGRAPH on the *Luttrell Psalter* has been issued by order of the Trustees at £5 5s. An introduction of sixty-one pages by Dr E. G. Millar traces the history of the MS., and provides a general account of the decoration, with a detailed description of the miniatures and ornament. One hundred and eighty-three colotype plates reproduce all the more important portions of the book, and include a complete facsimile of folios 145-214 b, in which the famous grotesques and scenes from medieval life are to be found. The two coloured plates, one of the portrait of Sir Geoffrey Luttrell with his wife and daughter-in-law, the other of a page showing the fantastic creatures so characteristic of the book, give an excellent idea of the appearance of the original.

A Guide to the Islamic Pottery of the Near East, by R. L. Hobson, C.B., is a complement to the *Guide to the Pottery and Porcelain of the Far East*. It completes the general description of the Oriental Ceramic Collections which are exhibited in the eastern half of the Ground Floor galleries in King Edward VII wing. Forty plates and seventy-three text illustrations represent the various kinds of pottery, Mesopotamian, Persian, Syrian, Egyptian, Cypriot, and Turkish; and a hundred pages of text summarize the history of the different manufactures. Full use is made in this text of the documentary specimens, such as the fragments from excavations at Samarra, Brahminabad, Fostat, and elsewhere, and a considerable number of inscribed and dated pieces, which include the earliest dated specimen of lusted pottery of the Rhages type and the famous Turkish pottery lamp from the Mosque of Omar in Jerusalem. A useful index and a page of potters' marks complete the book, which is offered at the modest price of 2s.

The third volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in March of this year. This instalment carries the letter A from the heading *Alevra* to that of *America* in 1004 columns, as against 538 columns for the corresponding section in the previous catalogue. This volume does not include any headings of outstanding importance. The expansion

is due to numerous accessions under common English, Spanish, and Portuguese surnames beginning with Al-, especially Allen, which has increased by nearly 150 per cent. The heading *Amadis de Gaula* indicates the richness of the Museum collection in old romances in the various European languages.

The tenth fasciculus for Great Britain of the *Corpus Vasorum Antiquorum* (the seventh fasciculus of the vases of the British Museum), by F. N. Pryce, covers the following subjects: Etruria and Latium (Impasto and Bucchero); Apulia (Messapian, Peucetian, Daunian); Campania, &c. (vases with painted red figures), illustrated with forty-eight plates. The price is 15s.

Advantage has been taken of the recent exhibition of the *Casts of the Persian Sculptures of the Achaemenid Period*, which were made from moulds taken in 1891 by Mr (now Sir) Cecil Harcourt-Smith, to issue a series of photographic reproductions in twelve plates. These can be obtained in a portfolio, together with a reprint of the brief descriptive Guide to the Exhibition, for 7s., or without the portfolio at 6s., or separately at 6d. each.

The *Catalogue of Dutch and Flemish Drawings of the XV and XVI Centuries* by Mr A. E. Popham (£2 7s. 6d.) forms the fifth and final volume of the Catalogue of Drawings by Dutch and Flemish artists in the British Museum, of which the earlier volumes were compiled by Mr A. M. Hind. Though in historical order the present volume might have been expected to initiate the series, the necessity for prolonged and careful research has deferred it to the end. The drawings are arranged, both in their solanders and in the catalogue, alphabetically in two main sections: (i) the XV and earlier XVI century, and (ii) the later XVI century, a large proportion of the earlier section being anonymous. The work includes Indexes of Artists and Subjects, and is illustrated by 244 half-tone reproductions on eighty-three plates.

An addition to the larger reproductions of Oriental Paintings is the *Portrait of a Chinese Gentleman* (of the late Ming period), price 5s.

To the sets of postcards in colours has been added one of 6 cards illustrating English gold coins, at 1s. the set (B 58).

EXHIBITION.

ON 22 March, the centenary of the death of Goethe, a memorial exhibition was opened in the King's Library. The principal exhibit consists of printed books and comprises thirteen original and finely printed editions of Goethe's writings, including the first edition of the first part of *Faust* in its original form (1790), as well as twelve specimens of English translations and notable English books connected with Goethe. In an exhibit of eight manuscripts is included an autograph draft of an ultimately cancelled passage in the second part of *Faust*, while there are also shown five portrait prints of Goethe and four medals struck in his honour.

APPOINTMENTS.

THE Principal Trustees have appointed Mr E. J. Forsdyke, Deputy Keeper of the Department of Greek and Roman Antiquities, to be Keeper of the Department, in succession to Mr H. B. Walters, O.B.E., who retired on 6 April 1932.

They have also appointed Dr G. C. Brooke, Acting Deputy Keeper of the Department of Coins and Medals, to be Deputy Keeper of the Department from the same date.

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